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calendar 1960-1961



faculty of music

Royal Conservatory of Music



University of Toronto, ONT

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In view of increasing costs of supplies and labour, residence dues and other charges set forth in this calendar are subject to change by the Board of Governors.

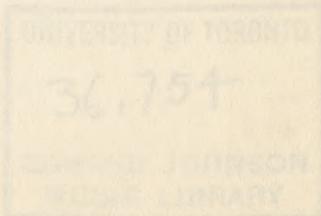
calendar 1960-1961

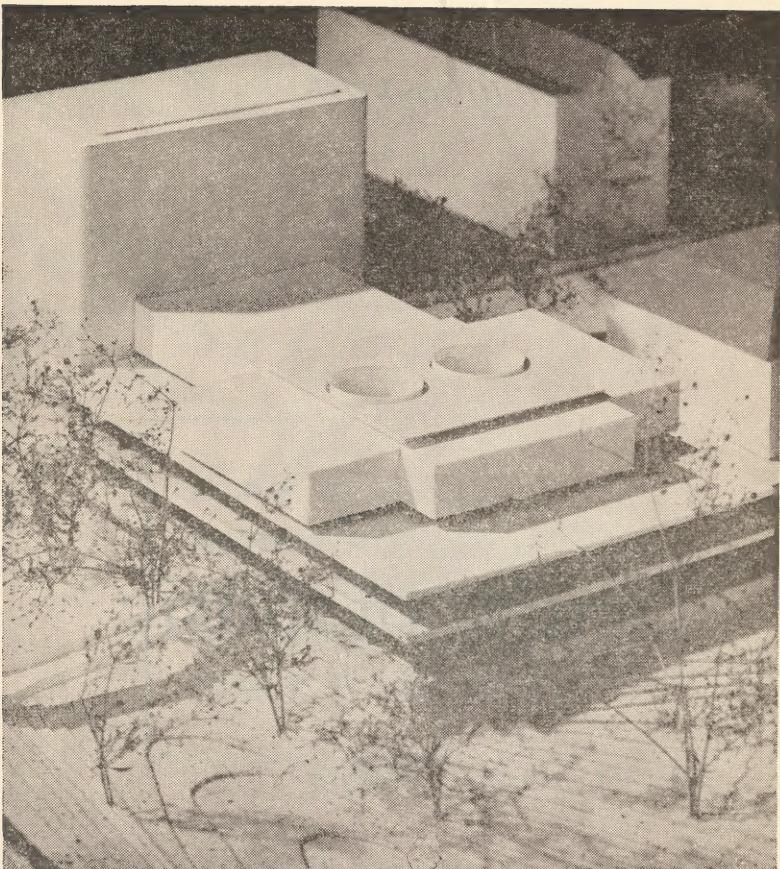
faculty of music

Royal Conservatory of Music

The Royal Conservatory of Music is Canada's oldest and largest music school. It offers a wide range of musical training, including conservatory training, university degree programs, and a variety of music education and performance opportunities.

University of Toronto





Architect's Model of New Faculty of Music Building

THE NEW FACULTY OF MUSIC BUILDING

By September of 1961 it is expected that the Faculty of Music will be installed in a completely new and modern \$3,000,000 building, part of the University of Toronto's current expansion programme. The University has chosen a beautiful site on the North campus for this purpose. When completed, the Faculty of Music building will provide facilities which should offer the broadest scope to students in every phase of music study.

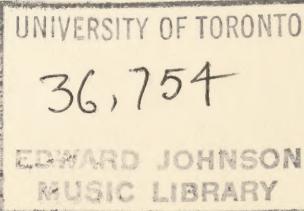
Architecturally, the most striking feature is a 108-foot stage tower, focusing attention on the theatre, which is designed both as a laboratory for the study of opera production and as a centre for orchestra, band and choral concerts. The most advanced stage and lighting facilities are planned, workshop and dressing room areas are to be extensive, and the orchestra pit will accommodate 70 musicians. A second auditorium, more intimate in style, is for solo and chamber music recitals.

Forty individual practice rooms provide for the varied activities of pianists, organists, orchestral instrument performers, singers, and ensembles. Opera and choral groups have a large rehearsal room and there is a second area especially for orchestra and band practices.

In the classrooms provision is made for reproduction of music from tapes and disc recordings and the use of the most modern type of visual aids. The ever-growing library occupies the entire third floor. It contains scores, books, records, an extensive reading room, individual listening cubicles and sound-proof booths for listening—both monaural and stereophonic; workshops and a seminar room.

The building's facilities (the result of over three years of planning) will be as complete and up to date as possible. Other features are staff offices, private teaching studios, student and staff common rooms, an electronic music department, modern recording control rooms, facilities for instrument storage, individual lockers for full-time students, accommodation for libraries of orchestra, band and chorus music, and an instrument repair shop.

The new Faculty of Music building is expected to be one of the outstanding music centres in North America and a focal point for music study and performance in Canada.



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CALENDAR, 1960-1961

1960

- September 1 *Thursday.* Degree Courses: Last day for filing applications for admission.
- September 12 *Monday.* Diploma Courses: Last day for filing applications for admission.
- September 13 *Tuesday and Wednesday.* Diploma Courses: Entrance examinations for the session 1960-61.
- September 15 to 19 *Thursday to Monday.* Degree Courses: Registration with the staff in Arts (English, History, German, Italian, Physics).
- September 20 *Tuesday.* All Courses: Last day for registration with the Secretary of the Faculty of Music.
- September 21 *Wednesday.* Degree Courses: Academic year begins at 9 a.m. Lectures in Arts subjects commence.
- September 21 *Wednesday.* First year degree course students will report to Royal Conservatory of Music for first lecture at 10.00 a.m.
- September 21 *Wednesday.* The opening address by the President to the students of all faculties and schools at 3:45 p.m. in Convocation Hall.
- September 22 *Thursday.* Meeting of the Council.
- September 26 *Monday.* All Courses: Lectures and classes in Music commence.
- October 6 *Thursday.* Meeting of the Council.
- October 10 *Monday.* Thanksgiving Day. University and Conservatory buildings closed.
- November 11 *Friday.* Remembrance Day Service at 10:45 a.m. Lectures and laboratory classes withdrawn from 10.00 a.m. to 12:00 noon.
- November 16 *Wednesday.* Royal Conservatory of Music Convocation, Convocation Hall, 8.30 p.m.
- November 24 *Thursday.* General Music: Last day for submitting subjects for essays by students in the Third Year.
- November 25 *Friday.* Autumn Convocation, Convocation Hall, 8:30 p.m.
- November 30 *Wednesday.* Last day for submitting applications for the annual examinations.
- December 1 *Thursday.* Meeting of the Council.
- December 16 *Friday.* All Courses: Last day of lectures and classes. Term ends at 5:00 p.m.

1961

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| January | 3 | <i>Tuesday.</i> Easter term begins. Lectures and classes commence at 9:00 a.m. |
| January | 12 | <i>Thursday.</i> Meeting of the Council. |
| February | 9 | <i>Thursday.</i> Meeting of the Council. |
| March | 30 | <i>Thursday.</i> Last day for submitting essays and compositions for students in the General Music course. |
| March | 31 | <i>Good Friday.</i> University and Conservatory buildings closed. |
| April | 14 | <i>Friday.</i> Degree Courses: Last day of lectures and classes. Term ends at 5:00 p.m. |
| April | 17 | <i>Monday.</i> Degree Courses: Annual examinations in all subjects begin. |
| April | 28 | <i>Friday.</i> Diploma Courses: Last day of lectures and classes. |
| May | 5 | <i>Friday.</i> Diploma Courses: Annual examinations in all subjects begin. |
| May | 16 and 17 | <i>Tuesday and Wednesday.</i> Diploma Courses: Entrance examinations for the session 1961-1962. |
| May | 17 | <i>Wednesday.</i> Meeting of the Council. |
| May | 19 | <i>Friday.</i> Diploma Courses: Term ends at 5:00 p.m. |
| May | 30, 31 and | <i>Tuesday and Wednesday, Thursday, Friday.</i> University Commencement. |
| June | 1, 2 | |

ADMINISTRATIVE STAFF

1960-1961

THE UNIVERSITY

President C. T. Bissell, M.A., PH.D., D.LITT., LL.D., F.R.S.C.

Executive Assistant to the President J. H. Sword, M.A.

Registrar R. Ross, M.B.E., M.A.

Chief Librarian R. H. Blackburn, M.A., B.L.S., M.S.

Warden of Hart House J. McCULLEY, M.A.

Director of University Extension D. C. Williams, M.A., PH.D.

Director of Information K. S. Edey

Director of Alumni Affairs J. C. Evans, B.A.

Vice-President (Administration) F. R. Stone, B.COM., C.A.

Comptroller G. L. Court, D.F.C., M.COM., C.A.

Secretary of the Board of Governors J. F. Brook

Superintendent of Buildings and Grounds F. J. Hastie, B.S.C., P.ENG.

Chief Accountant D. J. Reid

Director of University Health Service

G. E. Wodehouse, M.C., M.D., F.R.C.P.

Assistant Director of University Health Service—Women

Miss F. H. Stewart, B.A., M.D.

Director of Athletics and Physical Education—Men W. A. Stevens, B.S.

Director of Athletics and Physical Education—Women Miss Z. Slack, B.A.

Director of the University of Toronto Press M. Jeanneret, B.A.

General Secretary-Treasurer of the Students' Administrative Council

E. A. Macdonald, B.A.

Associate Secretary of the Students' Administrative Council

Miss M. C. Knowlton, B.A.

Director of Hart House Theatre R. S. Gill, M.A.

Director of the Placement Service J. K. Bradford, O.B.E., M.A.S.C.

THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

Dean Boyd Neel, C.B.E., B.A., M.R.C.S., L.R.C.P.

Secretary-Treasurer Gordon M. Mudge

Registrar Frederick C. Silvester, F.C.C.O.

Director of Public Relations Ezra Schabas, B.S., M.A.

Librarian Miss Jean Lavender, B.A., B.L.S.C.

FACULTY OF MUSIC

Director Arnold M. Walter, JUR. UTR. DR.,(Prague)

Assistant to the Director Robert A. Rosevear, A.B., M.M.

Secretary Miss Frances M. Douglas

TEACHING STAFF

<i>Associate Professor</i>	.	.	.	.	.	.	Richard Johnston, M.M., PH.D.
<i>Associate Professor</i>	.	.	.	.	.	.	Harvey J. Olnick, B.S., M.A.
<i>Associate Professor</i>	.	.	.	.	.	.	Robert A. Rosevear, A.B., M.M. [*]
<i>Associate Professor</i>	.	.	.	.	.	.	John J. Weinzwieg, M.M.
<i>Assistant Professor</i>	.	.	.	.	.	.	Oskar Morawetz, MUS.DOC.
<i>Assistant Professor</i>	.	.	.	.	.	.	Myron S. Schaeffer, A.B., MUS.B., PH.D.
<i>Lecturer</i>	.	.	.	.	.	.	John Beckwith, MUS.BAC.
<i>Lecturer</i>	.	.	.	.	.	.	Talivaldis Kenins
<i>Lecturer</i>	.	.	.	.	.	.	Godfrey Ridout
<i>Special Lecturer</i>	.	.	.	.	.	.	Charles Peaker, MUS.DOC., F.R.C.O.
<i>Special Lecturer</i>	.	.	.	.	.	.	Ezra Schabas, B.S., M.A.

PIANO

Boris Berlin
 Madeline Bone
 Margaret Miller Brown
 B. Hayunga Carman
Myrtle Rose Guerrero
 Gordon Hallett
 Earle Moss
 Wilfred Powell
 Mary MacKinnon Shore
 Pierre Souvairan

STRINGS

Marcus Adeney
 Isaac Mamott
 Jack Montague
 John Moskalyk
 Kathleen Parlow
 Albert Pratz
 Elie Spivak

VOICE

Irene Jessner
 George Lambert
 Eileen Law
 Dorothy Allan Park
 Aksel Schiott
 Ernesto Vinci

ORGAN

Charles Peaker

WIND INSTRUMENTS

Nicholas Fiore—Flute
 Perry W. Bauman—Oboe
 Ezra Schabas—Clarinet
 Nicholas Kilburn—Bassoon
 Eugene Rittich—French Horn
 George C. Anderson—Trumpet
 Harry Stevenson—Trombone

Opera, Collegium Musicum—Ernesto Barbini
 French Diction—Jeanne Bryan
 Keyboard Harmony—George Coutts
 Opera—Herman Geiger-Torel
 Elementary Music Education—Doreen Hall
 Lieder, German Diction—Greta Kraus
 Italian Diction—J. A. Molinaro

All communications regarding admission to the Faculty of Music should be addressed to the Secretary of the Faculty of Music, Royal Conservatory of Music of Toronto, 135 College Street, Toronto 2-B, Ontario.
 *On leave of absence, 1960-61.

I. COURSES OF INSTRUCTION

COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC

The Faculty of Music offers two three-year residence courses each leading to the degree of Bachelor of Music (Mus.Bac.): the course in General Music and the course in Music Education.

The course in General Music provides professional training in the theoretical aspects of music with specialization in either Composition or History and Literature of Music. Students in this course are prepared for a variety of careers for which a foundation in general musicianship is essential.

The course in Music Education stresses the practical aspects of instrumental and choral training which supplement theoretical and academic core subjects. It provides for the preparation of teachers of music in the schools with special emphasis on secondary school work. Graduates who desire to qualify as teachers of music in schools must spend a session at a teacher-training institution such as the Ontario College of Education (for secondary schools) or Teachers' College (for public schools). Full information regarding the requirements for admission to these institutions may be found in either the calendar of the College of Education, 371 Bloor Street West, Toronto, or the pamphlet "Teaching in the Elementary Schools" obtainable from the Ontario Department of Education, Parliament Buildings, Toronto.

COURSES LEADING TO THE ARTIST AND LICENTIATE DIPLOMAS

The Faculty of Music offers two three-year residence courses leading to the Artist and Licentiate diplomas of the Royal Conservatory of Music.

The Artist Diploma course is designed to provide the necessary training for especially gifted singers, instrumentalists, organists, and composers who are sufficiently advanced to be able to prepare themselves, under the guidance of artist teachers, for a professional career.

The Licentiate course (in piano, violin and voice) combines vocal or instrumental training with specialized instruction in pedagogy and practice teaching to prepare the graduate for a career as a private teacher.

COURSE LEADING TO THE DEGREE OF BACHELOR OF ARTS

The Faculty of Music, through the Faculty of Arts, offers instruction in a four-year residence course with honours in Music, leading to the degree of Bachelor of Arts (B.A.). This course provides comprehensive

aspect of the musical experience. It contains liberal exposure to the sister training in musical craft, but emphasizes the historical and esthetic arts, especially languages, and constitutes an excellent preparation for graduate studies in Musicology. Information regarding content and requirements for admission may be found in the calendar of the Faculty of Arts.

COURSES LEADING TO THE DEGREE OF MASTER OF MUSIC

The Faculty of Music, through the School of Graduate Studies, offers residence courses leading to the degree of Master of Music (Mus.M.). The student will do advanced work in one of the following fields of concentration: Composition, History and Literature of Music (Musicology), Theory, or Music Education.

THE DEGREE OF DOCTOR OF MUSIC

The Faculty of Music provides examinations for the degree of Doctor of Music (Mus. Doc.) which is awarded through the School of Graduate Studies. It does not, however, provide instruction in the subjects covered by examinations.



Air View of University Campus

ADMISSION AND REGISTRATION INFORMATION

Enquiries regarding admission should be sent to the Registrar of the University.

DEGREE COURSES

ADMISSION TO THE FIRST YEAR

(A) ACADEMIC REQUIREMENTS

A candidate for admission to the first year of a degree course must submit the Ontario Grade XIII or equivalent certificate, showing that standing has been obtained in one subject from each of the following four groups, with an average of third class honours (60%) in seven papers (exclusive of Music).

1. English (2 papers)
2. Latin (2 papers) or Mathematics (2 papers)
3. A language (2 papers) if Latin is not chosen in (2). If Latin is chosen in (2), the candidate may offer one of:
 - (a) a language (2 papers)
 - (b) any 2 of Botany, Chemistry, Physics, Algebra, Geometry, Trigonometry.
4. One of: (a) History
(b) Geography
(c) A mathematical paper if not offered elsewhere
(d) A Science paper if not offered elsewhere

(B) PROFESSIONAL REQUIREMENTS

A candidate for admission to the first year of a degree course must submit Certificates of the School of Music of the Royal Conservatory of Music of Toronto, or equivalent, as follows:

1. Theory: Grade II Theory and Grade III Harmony
2. Performance: One of:
 - (a) Grade XIII Music of Ontario Department of Education with Grade VI piano
 - (b) Grade VI (practical) in singing or an instrument with Grade VI piano
 - (c) Grade VIII (practical) in piano or organ
 - (d) Grade VIII (practical) in singing or an instrument
(candidates entering without certificate in piano must pass the Grade VI examination before entering the second year).

EQUIVALENT CERTIFICATES

The following certificates are usually accepted as equivalent to Ontario Grade XIII. Standing in the following certificates is required as outlined in the foregoing paragraphs. Specific details regarding standing required on the part of British Commonwealth and United States

applicants will be supplied upon request by the Admissions Department, Office of the Registrar.

Canada:

Alberta, Manitoba, Nova Scotia, Saskatchewan—Grade XII.

British Columbia, New Brunswick—Senior Matriculation.

Newfoundland—First Year Memorial University.

Prince Edward Island—Third Year Certificate of Prince of Wales College.

Quebec—Senior High School Leaving Certificate or McGill Senior School Certificate.

British Commonwealth:

Senior School Certificate or equivalent with at least Credit standing in the required subjects, or General Certificate of Education showing at least 4 subjects at Ordinary level and 2 subjects appropriate to the course sought, at the Advanced level.

Hong Kong—General Certificate of Education as above, or University of Hong Kong Matriculation Certificate on the same basis as General Certificate of Education.

United States:

First Year University Credits (a minimum of 30 semester hours) in the required subjects from approved institutions. A U.S. High School Graduation Diploma will not admit to any course.

Applicants seeking admission on the basis of certificates not included in the above are advised to submit photostatic copies of their certificates to the Registrar of the University for evaluation. When these certificates are in a language other than English, notarized English translations must accompany the photostatic copies.

ADMISSION REGULATIONS RE CANDIDATES HAVING PREVIOUSLY FAILED

A candidate who has failed in the first year at the University of Toronto or an equivalent year at another university may be admitted to the first year subject to debarment. If the candidate so admitted is not successful in the academic session in which he is admitted, he will not be permitted further registration in any course in the University.

A candidate who has twice failed the work of the first year at this or another university will not be granted admission. A candidate who has twice failed in another institution of higher learning will not normally be granted admission.

ADMISSION REGULATIONS — MATURE STUDENTS

With effect from 1st July, 1961, a candidate of mature age (30 years or older on October 1st of the Session to which admission is sought) who is normally resident in Ontario, may request special consideration if he or she has not completed in full the published Grade XIII (or

equivalent) requirements. Such an applicant must submit a birth certificate at the time of application.

ADMISSION REGULATIONS — PROBATIONARY STUDENTS

Students admitted on probation by special action of the Committee on Admissions must obtain standing in their first year of full-time study. If they obtain standing the probationary status will be removed; if they do not obtain standing they will not be allowed to repeat the year or to enrol in any other course in the University of Toronto until they meet in full the published admission requirements.

Probationary students admitted by special action of the Committee on Admissions on Condition that they secure certain additional standing at the Ontario Grade XIII or an equivalent level, or in additional university subjects in the first year will not be permitted to continue in the University if the admission condition is not satisfied within one year from the date of first admission.

ENGLISH FACILITY REQUIREMENTS

All applicants are required to submit evidence acceptable to the University of Toronto of facility in English. The following evidence is acceptable:

- (a) Standing, in accordance with the General Admission Requirements, in English in the Ontario Grade XIII Certificate, or other certificates recognized by the University of Toronto as equivalent.
- (b) The Certificate of Proficiency in English issued by the Universities of Cambridge or Michigan, or satisfactory achievement in the University of Michigan English Language Test. (Details regarding the foregoing may be secured from the Registrar, University of Toronto).

The University is prepared to consider other evidence of English Facility which should be submitted for evaluation to the Registrar of the University.

APPLICATION PROCEDURES

Candidates for admission should apply to the Registrar of the University for admission application forms; they are required to complete such forms and return them to the Registrar at the earliest date possible, and in any event not later than September 1st. *Applications received after September 1st will be refused.*

ADMISSION TO ADVANCED STANDING

A candidate for admission to the General Music Course who is the holder of the Associate diploma of the School of Music of the Royal Conservatory of Music of Toronto in any musical subject and who has obtained honour standing in *each* of the theoretical papers for that

diploma, may apply for admission to the second year. If admitted, the candidate will also be required to obtain standing in English 1a and 1b and Physics 8 or their equivalent under conditions to be prescribed by the Council of the Faculty of Music.

A candidate applying for advanced standing must submit his application to the University Registrar at as early a date as possible and not later than September 1st together with the certificates listed in (A) on page 11, and a statement of the School of Music of the Royal Conservatory of Music showing that he has obtained the Associate diploma with the required honour standing in the theoretical papers.

A student who has failed to obtain standing in the first year of the General Music course shall thereby forfeit his future right to advanced standing based on the Associate diploma.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. Such an applicant must submit with his application for admission (1) his matriculation certificates; (2) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each, and showing that he has been granted honourable dismissal; is in good standing and/or may return to the institution concerned; (3) a calendar of the university giving a full description of the courses taken.

Admission to advanced standing in the Music Education course is granted only under exceptional circumstances.

DIPLOMA COURSES

A candidate for admission must submit his application to the Secretary of the Faculty of Music at as early a date as possible and not later than September 12.

Candidates for admission must submit evidence of the completion of a standard four-year high school course or a satisfactory equivalent.

ARTIST DIPLOMA COURSE

Admission to the Artist Diploma Course is determined *only* by an examination in performance. This examination for the session 1960-61 may be taken at the Royal Conservatory of Music in Toronto on May 17 and 18, 1960, or on September 13 and 14, 1960. The requirements are as follows:

(a) *Performance* (pieces or songs only) similar to the requirements for the Associateship examination of the Royal Conservatory of Music (A.R.C.T.). Students of composition will be accepted after the examination and acceptance of original compositions.

(b) *Theory.* While no definite requirement in Theory is made for admission to diploma courses, candidates are strongly urged to obtain a minimum standard of Grade II Theory and Grade III Harmony of the School of Music of the Royal Conservatory of Music.

LICENTIATE DIPLOMA COURSE

Admission to the Licentiate Diploma Course is determined *either* (a) by an examination in performance as above *or* (b) by the successful completion of the practical requirements for the Associateship Diploma of the Royal Conservatory of Music (A.R.C.T.) plus at least Grade II Theory and Grade III Harmony. An applicant who wishes to apply under the regulations of section (b) should submit the necessary documents at the time of filing his application for admission.

Note: Qualified applicants may be enrolled simultaneously in both the Artist Diploma and the Licentiate Diploma courses and, upon completion of the prescribed studies, will be awarded a diploma in each field.

III. GENERAL REGULATIONS

REGISTRATION

Each student shall register with the Secretary of the Faculty not later than September 20th. He shall also register with the members of the teaching staff according to the dates listed on page 5. After this date, registration can be effected only by petition to the Council. A student who fails to register at the prescribed time will be required to pay a late registration fee of \$10.00.

VACCINATION

Each student must at the time of his medical examination by the University Health Service present evidence of successful vaccination or must be vaccinated by the attending physician.

ATTENDANCE AND DISCIPLINE

Each student enrolled in the Faculty of Music (degree and diploma courses) is required to be in full-time attendance at all prescribed lectures, classes, lessons and rehearsals.

A student whose attendance at lectures or laboratories, or whose work, is deemed by the Council of the Faculty to be unsatisfactory, may have his registration cancelled at any time by the Council of the Faculty.

TRANSFERS AND WITHDRAWALS

A student desiring to transfer to another division of the University or to withdraw from the University, must surrender his Admit-to-Lectures Card to the Secretary of the Faculty of Music and must complete with-

drawal forms as required by the University. In order that adjustment of fees may be made, notice of transfer or withdrawal must be completed without delay. In the case of a student who wishes to transfer to another division at the time of first admission to the University, it is required that such a student apply for an amended admission letter to the Registrar of the University.

PHYSICAL EDUCATION

By order of the Board of Governors each *first year* student in a degree course must register for, and satisfactorily complete, the University requirement in Physical Education. This requirement includes a medical examination by the University Health Service. Each year of failure to fulfil the regulations renders the student liable to a special fee of \$50.00.

Physical Education credits may be earned by participation in inter-collegiate and intramural sports, swimming, water safety, and instructional classes.

Exemptions: (1) one year's satisfactory standing in physical education at this or any other University (2) if age is 30 years or more (3) ex-military service (4) completion of one year's course in the U.N.T.D., C.O.T.C. or U.R.T.P. (5) exemption by the University Health Service (6) special consideration.

STANDING IN THE YEAR

To obtain standing in any year, a candidate may not fail more than two subjects, provided that the total number of hours does not exceed six in the subjects conditioned. A candidate who is conditioned at an annual examination in a subject indicated in *italics* in section V, pp. 28 to 36 must obtain standing in this subject at the supplemental examination in order to be eligible to enrol in the next higher year. Not more than one subject may be carried as a condition into the next higher year. A candidate must obtain complete standing in the First Year before he may register in the Third Year.

The *Viva Voce* examination in the Second Year of the Music Education Course is not considered a subject in determining the candidate's standing in the year and supplemental examinations may be arranged as required.

A student failing to obtain standing in a year's work will be permitted to repeat the year only once unless special permission is granted by the Council of the Faculty of Music.

A student who has twice failed the work of his first year at this or another university shall not be granted admission to any course.

STANDING IN A SUBJECT

To receive credit in any Music subject, a candidate must obtain at a final or supplemental examination at least sixty per cent of the ex-

amination mark and at least sixty per cent of the aggregate of the term and examination marks.

To receive credit in an Arts subject, he must obtain at least fifty per cent at the final examination in the subject as well as fifty per cent of the aggregate of the term and examination marks. In order to obtain standing in English in any year, a candidate must obtain at least fifty per cent in the term work as well as at least fifty per cent at the final examination. A candidate whose term mark in English in any year is less than fifty per cent must obtain a satisfactory term mark in a subsequent academic year under conditions to be determined by the staff concerned, and subsequently must pass a supplemental examination in the subject.

A student in either Diploma course, who has been granted credit in a prescribed subject or subjects in the regular curriculum, may petition the Council for permission to substitute other subjects in their stead.

GRADES OF HONOURS IN THE YEAR

First Class Honours—Seventy-five per cent and up

Second Class Honours—Sixty-six to seventy-four per cent

Pass—Sixty to sixty-five per cent.

GRADES OF HONOURS IN A SUBJECT

(A) MUSIC SUBJECTS:

First Class Honours—Eighty per cent and up

Second Class Honours—Seventy to seventy-nine per cent

Third Class Honours—Sixty to sixty-nine per cent

(B) ARTS SUBJECTS:

First Class Honours—Seventy-five per cent and up

Second Class Honours—Sixty-six to seventy-four per cent

Third Class Honours—Sixty to sixty-five per cent

Pass—Fifty to fifty-nine per cent.

EXAMINATIONS

(A) DEGREE COURSES

The annual examinations will take place at the University beginning on April 17. Applications for these examinations must be submitted to the Secretary by November 30.

Supplemental examinations will be provided in August* for candidates who are conditioned. These examinations will be held at the University* and at the following centres:

**Supplemental examinations in Viva Voce, Ear Training, Keyboard Harmony, Conducting and Instrumental Class will be provided in Toronto only and held during the month of September.*

Vancouver, Edmonton, Calgary, Saskatoon, Regina, Winnipeg, Kenora, Port Arthur, Sault Ste. Marie, Kapuskasing, North Bay, Kirkland Lake, Windsor, London, Kingston, Ottawa, Montreal, Quebec, Fredericton, Halifax, Charlottetown, St. John's (Nfld.). Permission to write at one of these centres must be requested when submitting the examination application. Candidates at outside centres will be required to pay the Presiding Officer's fee. Applications for the supplemental examinations must be sent to the Secretary by July 1st.

Note: Students are cautioned that, in courses where standing is granted on the basis of a term mark only, supplemental examinations are not usually provided. Failure to obtain standing in such subjects may make it necessary to repeat the course during a subsequent session. In some cases this would mean the student would be debarred from entering the next higher year until the condition was removed.

(B) DIPLOMA COURSES

The annual examinations will take place at the Royal Conservatory of Music of Toronto beginning on May 5. Supplemental examinations will be provided in September.

(C) ALL COURSES

Representations on the part of candidates with regard to the examinations and applications for consideration on account of sickness, domestic affliction, or other causes, must be filed with the Secretary before the close of the annual or supplemental examination period together with doctor's certificates or other evidence.

SPECIAL REGULATIONS

(A) ALL COURSES

All students will be required to attend the weekly one-hour Faculty of Music special lectures. See page 49.

All students in the third year of the Music Education course will attend a series of lecture-demonstrations in Elementary Music Education.

(B) DIPLOMA COURSES

All students must obtain permission from the Director before accepting professional engagements or taking part in musical activities not in connection with the Royal Conservatory of Music and University, which occur during the academic year.

Assignment to teachers is at the discretion of the Director and no change in teacher will be permitted except at the beginning of a term.

Any student who withdraws from the Faculty of Music without the permission of the Director will not be permitted to register in the School of Music for the balance of the school year.

Each student in the First Year of the Artist and Licentiate Diploma courses must present himself at the end of the academic year for an examination in performance on his major instrument or in voice. Requirements for this examination will be determined by the Director in consultation with the representatives of the Piano, String, and Voice teachers. A student may, in addition to the examination, be given the opportunity of presenting a recital if recommended by his teacher.

Each student in the Second Year will be required to present a recital during the academic year, this recital to be evaluated by examiners and the results considered with those of the student's other subjects.

Singers will be assigned from time to time, at the discretion of the Director, to perform at classes in Accompanying.

GRADUATION REQUIREMENTS

A. GENERAL MUSIC

For graduation, candidates, in addition to completing the course of study for the Third Year, must submit compositions or essays in accordance with (a) or (b) below:

(a) Composition: A piece for small orchestra (woodwind, horns, and strings); a movement for chamber ensemble in sonata, rondo, or variation form; a part-song for four voices unaccompanied; a song for solo voice with piano accompaniment.

(b) Music History and Literature: two essays the subjects of which must be submitted to the Council for approval not later than November 24th.

These compositions or essays, which will be taken into account in determining the student's final standing, must be sent in duplicate to the Secretary of the Faculty not later than April 1st. If approved by the Faculty they cannot be returned to the student, but will be deposited in the libraries of the University and the Royal Conservatory of Music.

B. DEGREE COURSES

Before graduation each student enrolled in degree courses must have passed the Grade X examination of the School of Music of the Royal Conservatory of Music in any instrument or voice.

C. DIPLOMA COURSES

General Requirements

For graduation, candidates must have passed their final examinations in all secondary subjects; at a viva voce examination they must be prepared to answer questions concerning the literature of their instrument or voice with special emphasis on the works they have studied. The viva voce examination may not be taken until the required recital or recitals have been presented.

Special Requirements

(a) Courses leading to the Artist diploma

Piano —to give two complete recitals . . . or
 to give one recital and one concerto performance with orchestra.

Strings, —to give two complete recitals . . . or
Woodwind, to give one recital, one concerto performance
or Brass with orchestra and one ensemble performance.

Singing —to give two complete recitals . . . or
 to give one recital and to sing a major role in an operatic production.

Organ —to give two complete recitals.

Composition —to submit a symphonic work scored for full orchestra.

(b) Courses leading to the Licentiate diploma

—to give one complete recital.
—to pass a viva voce examination on teaching methods including demonstration lessons.

IV. FEES, SCHOLARSHIPS, BURSARIES, LOAN FUNDS

FEES

A student who has been admitted to the Faculty of Music is required to pay at least the first term instalment of fees on or before the opening date of the session, and before applying to the Secretary of the Faculty for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

The second term instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of \$3.00 a month will be imposed until the whole amount is paid. All fees for the session must have been paid in full before the student can receive his pseudonym for the final examinations.

Fees must be paid to the Accountant of the Royal Conservatory of Music of Toronto.

Academic Year	Academic Fee	Incidental Fees*	Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment
General Music and Music Education—Men					
All Years	\$370	\$54	\$424	\$239	\$188
General Music and Music Education—Women					
All Years	\$370	\$34	\$404	\$219	\$188
Artist and Licentiate Diploma Courses—Men					
1st Year	\$390	\$39	\$429	\$234	\$198
2nd Year	\$425	\$39	\$464	\$252	\$215
3rd Year	\$470†	\$39	\$509	\$274	\$238
Artist and Licentiate Diploma Courses—Women					
1st Year	\$390	\$24	\$414	\$219	\$198
2nd Year	\$425	\$24	\$449	\$237	\$215
3rd Year	\$470†	\$24	\$494	\$259	\$238

*These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Athletic, Health Service, Undergraduate Association, Concert Series.

†These Academic Fees include the Diploma fee.

MISCELLANEOUS FEES

Late Registration fee	\$10
Equivalent certificate fee	5
Advanced standing fee	10
Supplemental examination fee for one subject (each additional subject \$5)	10
Fee for transcript of record (each additional copy 25¢)	1

Deposit for use of University-owned instruments (refundable) 10

Practice fees range, on an hourly maximum basis, from 50¢ per hour (piano) and 60¢ per hour (organ). Lower rates are available on a monthly basis.

Students should be prepared to meet their living expenses, at least for the first year; they cannot expect to earn their living while studying.

Applicants for scholarship and bursary aid are advised that many awards—particularly the Dominion-Provincial Student Aid Bursaries and the University of Toronto General Bursaries—are not granted until well after the opening of the academic year. For this reason, all students should be prepared to pay at least the first instalment of fees, which is a University requirement to complete registration.

SCHOLARSHIPS

MUSICAL TALENT FOUNDATION

The Foundation grants scholarship and other funds for the development of promising music students. Disbursements to students are made on the basis of awards by the Royal Conservatory of Music, and exceed \$15,000 annually. Awards may be made to both degree and diploma students. Information and application forms may be obtained from the Secretary of the Faculty of Music.

BETA SIGMA PHI SCHOLARSHIP

Value \$500. This scholarship is awarded by the Scholarship committee (see note below regarding diploma course scholarships).

THE BOOSEY AND HAWKES (CANADA) LTD. SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the University of Toronto upon the recommendation of the Council of the Faculty of Music to the student who, in the first year of the Music Education Course, ranks highest in the annual examinations and who enrolls in the second year. No application is required.

THE EATON GRADUATING SCHOLARSHIP

In order to assist the winner in the beginning of his or her professional career, The Eaton Graduating Scholarship of \$1,000, the gift of The T. Eaton Company, Ltd., is awarded each year to the

graduating student in a diploma course who, in the opinion of the scholarship committee, has attained the highest proficiency in piano, violin or vocal art. No application is required.

FAMOUS PLAYERS CANADIAN CORPORATION ANNUAL SCHOLARSHIP

Value \$300. Awarded to a diploma course student by the scholarship committee (see note below regarding diploma course scholarships).

GENERAL MOTORS CANADIAN COLLEGE SCHOLARSHIPS

Three scholarships, the gift of General Motors of Canada, Limited. Each scholarship tenable for four years in a degree course will have a value of at least \$200 annually and such higher value, not to exceed \$2,000 annually, as may be determined by the demonstrated need of the applicant. Awarded to students of outstanding performance on Ontario Grade XIII examinations who demonstrate financial need. Applications shall be submitted to the University Registrar by May 1st on forms obtainable from him.

THE J. M. GREENE MUSIC COMPANY SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the University upon the recommendation of the Council of the Faculty of Music to the student who, in the second year of the Music Education course, receives the highest aggregate standing in "Instrumental Class 2b" and "Band and Orchestral Technique 2b", who enrols in the third year, and who also states his intention to enter the teaching profession. In the event of a tie, preference shall be given to a member of the University of Toronto Symphony Orchestra. No application is required.

HEINTZMAN AND COMPANY SCHOLARSHIP

Value \$250. Awarded to a diploma course student by the scholarship committee (see note below regarding diploma course scholarships).

IMPERIAL ORDER DAUGHTERS OF THE EMPIRE SCHOLARSHIP

Value \$300. Awarded to a student in the Artist Diploma course by the scholarship committee (see note below regarding diploma course scholarships).

THE KHAKI UNIVERSITY AND Y.M.C.A. MEMORIAL SCHOLARSHIP FUND

Two scholarships, of a value of approximately \$700 each, are the gift of the Khaki University of Canada. Applicants who are enrolled in the second or third year of an undergraduate degree course in the Faculty of Music and who have at least first class honours (75%) are eligible to apply for these scholarships. Preference will be given to sons and daughters of soldiers of World War I and of service men in the armed forces in World War II. Applications must be submitted to the University Registrar on or before October 15.

MARY OSLER BOYD AWARD

Value \$200. A gift of the Women's Musical Club of Toronto. Awarded to a Faculty of Music student by the scholarship committee.

TORONTO CHINESE-CANADIAN ASSOCIATION BURSARY

Value \$200. This scholarship is awarded by the Senate of the University to a student enrolled in the First Year of any full-time undergraduate course. Preference will be given to a person of Chinese ancestry living in Ontario. The applicant must have spent one year only in the work of Grade XIII and have obtained an average of at least 66%. Applications must be submitted to the Registrar of the University, not later than May 1st.

UNIVERSITY OF TORONTO ALUMNI ASSOCIATION WAR MEMORIAL SCHOLARSHIPS

These scholarships or awards, of a value of \$200 each, are available to men or women in the second and third years of undergraduate degree courses. Awards are made on the basis of scholastic standing, financial need, merit shown by participation and interest in extra-curricular undergraduate activities of the University, and such other qualifications as may commend themselves to the Alumni Association. Preference is given to applicants having relationship to Active Service in the Armed Forces of Canada. Awards will be based on standing in the academic year 1960-61 and payment made during the academic year 1961-62. Application forms may be obtained from the office of the Alumni Association, 18 Willcocks Street, and the Secretary of the Faculty of Music. Completed applications must be filed in the office of the Alumni Association not later than March 1st, 1961.

THE WATERLOO MUSIC COMPANY LIMITED SCHOLARSHIP

Value \$100. This scholarship is awarded by the Senate of the University upon the recommendation of the Council of the Faculty of Music to the student who, in the second year of the Music Education course, ranks highest in the annual examinations, who enrolls in the third year, and who also states his intention to enter the teaching profession. No application is required.

OTHER SCHOLARSHIPS

For details concerning other awards, including Douglas M. Burgess Memorial, Ontario Hockey Association War Memorial Scholarships, Leonard Foundation Scholarships, and Simpson-Sears Limited (Northern Ontario) Scholarships, see the pamphlet "Admission Scholarships and Bursaries" available from the Registrar, University of Toronto.

INSTRUCTIONS REGARDING DIPLOMA COURSE SCHOLARSHIPS

Grants are made by a scholarship committee on the basis of auditions for entering students and examinations and recitals for students in the second and third years. All financial assistance is subject to annual review.

Special application forms are provided and completed applications must be submitted to the Secretary of the Faculty on or before September 12, 1960. Candidates for the first year of the Licentiate diploma course who seek financial assistance and who qualify for admission on the basis of A.R.C.T. standing (see page 12) must also appear for an audition.

NOTE: In those cases where the amount of an award is not payable from income earned on an endowed fund, payment will be dependent on the receipt of the amount of the annual award from the donor.

BURSARIES

ATKINSON CHARITABLE FOUNDATION ADMISSION BURSARIES

The Trustees of the Foundation offer bursaries to Ontario students who demonstrate financial need and obtain an average of at least 66% on eight Ontario Grade XIII papers and who are eligible for admission and plan to attend a university in Ontario. The maximum value of a bursary in any session is \$200 for a resident of Toronto or \$400 for a non-resident.

ATKINSON INCOURSE BURSARIES

Atkinson Incourse Bursaries, gift of the Atkinson Charitable Foundation, are awarded annually to students in the second or higher years of undergraduate degree courses. Applicants must have at least Second Class Honours in the final examinations of the preceding year, demonstrate financial need and be a resident of the Province of Ontario. Applications must be submitted to the Registrar of the University on or before December 1st.

DOMINION-PROVINCIAL STUDENT-AID BURSARIES

Under this programme, bursaries may be awarded to students in financial need who are resident in Ontario and who are in attendance at the University of Toronto. To be eligible students must have obtained not less than sixty-six per cent at their last annual examination. Further information may be obtained from the Secretary of the Faculty.

NATIONAL COUNCIL OF JEWISH WOMEN ANNUAL BURSARY

Value \$125. Awarded to a diploma course student by the scholarship committee (see note above regarding diploma course scholarships).

PROCTER AND GAMBLE BURSARY PLAN

Procter and Gamble Bursaries, the gift of the Procter and Gamble Company of Canada, are awarded annually to students in all years. Applicants must have at least Second Class Honours or better in the final examinations of the preceding year and demonstrate financial need. Applications must be submitted to the Registrar of the University on or before December 1st.

THE UNIVERSITY OF TORONTO GENERAL BURSARIES

The Board of Governors has established a fund to provide bursaries for deserving students who without financial assistance cannot continue their formal education. The maximum value of a bursary in any session is \$250 for a resident of Toronto or \$500 for a non-resident. Further information may be obtained from the Secretary of the Faculty.

LOAN FUNDS

THE DEVONSHIRE LOAN FUND

The Devonshire Loan Fund, established by Graduates of Devonshire House, provides assistance to students in the Residence.

THE P.E.O. EDUCATIONAL FUND

Established by the P.E.O. Sisterhood, an international organization devoted to the furthering of opportunities for higher education for women, this fund provides financial assistance in the form of loans to women students. Loans to a maximum of \$500 for one year of study or \$1,000 for two or more years bear an interest rate of only 3% per annum and are repayable when the recipient completes her course. Further information may be obtained from the Secretary of the Faculty or Mrs. W. L. McKiel, Ontario Provincial Chairman, 254 Oakhill Road, Port Credit, Ontario.

PROVINCIAL STUDENT-AID LOAN FUND

This fund, established by the Province of Ontario, provides loans to undergraduate degree course students who have been residents of the Province of Ontario for at least one year before the date of application. The maximum loan to any applicant for any one year shall ordinarily be \$500, and the maximum loan outstanding to any student at any one time shall be \$2,000.

Students applying for admission to the University and currently enrolled in a secondary school may obtain information and application forms from the school Principal. Other entering students may obtain information and application blanks from the Secretary, Provincial Student-Aid Loan Fund Committee, Department of Education, Parliament Build-

ings, Toronto. Undergraduates entering the second or third years of degree courses may obtain information and application forms from the Secretary of the Faculty.

THE UNIVERSITY OF TORONTO ALUMNI ASSOCIATION LOAN FUND

The University of Toronto Alumni Association Loan Fund provides loans for students in degree courses up to a maximum of \$100 for students in the second year, or \$200 for students in the third year. Loans are not available to first year students. Applicants should apply in person to the Association Office, 18 Wilcock Street.

OTHER FINANCIAL ASSISTANCE

CHILDREN OF WAR DEAD (EDUCATION ASSISTANCE) ACT

Children of War Dead (Education Assistance) Act provides fees and monthly allowances for children of veterans whose death was attributable to military service. Enquiries should be directed to the nearest District Office of the Department of Veterans Affairs.



New Stereophonic Listening Facilities in Library.

V. PRESCRIBED SUBJECTS

GENERAL MUSIC

FIRST YEAR

<i>Harmony 1a</i>	2 hours
Keyboard Harmony 1c	1 hour
<i>Counterpoint 1a</i>	<i>1 hour</i>
Ear Training 1a	1 hour
<i>History of Music 1c</i>	<i>3 hours</i>
English 1a, 1b	3 hours
Physics 8	2 hours

SECOND YEAR

<i>Harmony 2a†</i>	2 hours
Keyboard Harmony 2c	1 hour
<i>Counterpoint 2a</i>	<i>1 hour</i>
Ear Training 2a	1 hour
<i>Orchestration 2c</i>	<i>1 hour</i>
Analytical Technique 2a	1 hour
History of Music 2c	3 hours
Conducting 2c	1 hour
<i>Subject of special study*</i> : either	
(a) Composition 2a	1 hour
or	
(b) History and Literature of Music 2a and	1 hour
German 2c or Italian 2e	2 hours

THIRD YEAR

Keyboard Harmony 3c	1 hour
Counterpoint 3a	1 hour
Fugue 3a	1 hour
Orchestration 3c	1 hour
History of Music 3c	1 hour
Conducting 3c	2 hours
	1 hour

†Composition students may not carry a condition in Harmony 2a into the Third Year (see p. 16).

*The Subject of Special Study (and the language, if any) chosen in the second year must be continued in the third year.

Subject of special study—either:

(a) Composition 3a and	1 hour
Analytical Technique 3a	1 hour
or	
(b) History & Literature of Music 3a and	1 hour
German 3c or Italian 3k	2 hours

Viva Voce 3a

N.B. General Music students are referred to the section covering graduation requirements on page 19.

Each student enrolled in the Third Year who has not yet passed the Grade X examination in any instrument or voice must do so at the February examinations of the School of Music in order to be eligible to graduate at the spring commencement of the University.

MUSIC EDUCATION

FIRST YEAR

<i>Harmony, Counterpoint and Ear Training 1b</i>	5 hours
Keyboard Harmony 1c	1 hour
<i>History of Music 1c</i>	3 hours
Choral Technique 1b	2 hours
<i>Instrumental Class 1b</i>	1 hour
Band and Orchestral Technique 1b	2 hours
English 1a, 1b	3 hours
History 1a	3 hours

SECOND YEAR

<i>Harmony, Counterpoint and Ear Training 2b</i>	4 hours
Keyboard Harmony 2c	1 hour
<i>History of Music 2c</i>	3 hours
Choral Technique 2b	3 hours
<i>Instrumental Class 2b</i>	1 hour
Band and Orchestral Technique 2b	2 hours
Conducting 2c	1 hour
English 2a, 2b	3 hours
Physics 8	2 hours
Viva Voce 2b	

THIRD YEAR

Stylistic Analysis and Arranging 3b	3 hours
Keyboard Harmony 3c	1 hour
History of Music 3c	2 hours
Choral Technique 3b	3 hours
Instrumental Class 3b	3 hours
Band and Orchestral Technique 3b	2 hours
Conducting 3c	1 hour
English 3a, 3b	3 hours
History 2a	3 hours

N.B. Each student enrolled in the Third Year who has not yet passed the Grade X examination in any instrument or voice must do so at the February examinations of the School of Music in order to be eligible to graduate at the spring commencement of the University.

ARTIST DIPLOMA — PIANO

FIRST YEAR

Piano (<i>individual lessons</i>)	1 hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	2 hours
Sight Reading 2d	1 hour
Pedagogy 1d	2 hours
Chorus or Orchestra	

SECOND YEAR

Piano (<i>individual lessons</i>)	1 hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
Sight Reading 2d	1 hour
Accompanying 2d	1 hour
Chamber Music	2 hours
Chorus or Orchestra	

THIRD YEAR

Piano (<i>individual lessons</i>)	1 hour
Style Study 3d	1 hour
History of Music 3d	2 hours
Accompanying 3d	1 hour

Improvisation 3d	1 hour
Chamber Music	2 hours
Chorus or Orchestra	

ARTIST DIPLOMA — STRINGS, WOODWIND, BRASS

FIRST YEAR

<i>Major Instrument (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	2 hours
Chamber Music	2 hours
Orchestra	
Chamber Orchestra	

SECOND YEAR

<i>Major Instrument (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
Chamber Music	2 hours
Orchestra	
Chamber Orchestra	

THIRD YEAR

Major Instrument (individual lessons)	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Style Study 3d	1 hour
History of Music 3d	2 hours
Chamber Music	2 hours
Orchestra	
Chamber Orchestra	

ARTIST DIPLOMA — VOICE

FIRST YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour

History of Music 1d	2 hours
English Diction 1d	1 hour
German Diction 1d	1 hour
Italian Diction 1d	1 hour
Sight Singing 1d	1 hour
Opera School or Collegium Musicum	
Chorus	

SECOND YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
German Diction 2d	1 hour
Italian Diction 2d	1 hour
Lieder 2d	1 hour
Opera School or Collegium Musicum	
Chorus	

THIRD YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
History of Music 3d	2 hours
French Diction 3d	1 hour
Lieder 3d	1 hour
Oratorio 3d	1 hour
Radio and Television Techniques 3d	1 hour
Opera School or Collegium Musicum	
Chorus	

ARTIST DIPLOMA — ORGAN

FIRST YEAR

<i>Organ (individual lessons)</i>	1 hour
Materials of Music 1d	3 hours
Keyboard Harmony 1e	1 hour
Score Reading 1d	1 hour
History of Music 1d	2 hours
Choral Technique 1b	1 hour
Choir Training 1d	1 hour
Chorus	

SECOND YEAR

<i>Organ (individual lessons)</i>	<i>1 hour</i>
Materials of Music 2d	3 hours
Keyboard Harmony 2e	1 hour
Score Reading 2d	1 hour
History of Music 2d	2 hours
Conducting 2c	1 hour
Choral Technique 2b	1 hour
Choir Training 2d	1 hour

THIRD YEAR

<i>Organ (individual lessons)</i>	<i>1 hour</i>
Theory 3d	3 hours
Keyboard Harmony 3e	1 hour
Score Reading 3d	1 hour
History of Music 3d	2 hours
Conducting 3c	1 hour
Choral Technique 3b	1 hour
Choir Training 3d	1 hour

ARTIST DIPLOMA — COMPOSITION

FIRST YEAR

<i>Composition (individual lessons)</i>	<i>1 hour</i>
Piano (individual lessons)	$\frac{1}{2}$ hour
Instrumental Class 1b	1 hour
Materials of Music 1d	3 hours
Score Reading 1d	1 hour
Orchestration 2c	1 hour
History of Music 1d	2 hours

SECOND YEAR

<i>Composition (individual lessons)</i>	<i>1 hour</i>
Piano (individual lessons)	$\frac{1}{2}$ hour
Instrumental Class 2b	1 hour
Materials of Music 2d	3 hours
Score Reading 2d	1 hour
Orchestration 3c	1 hour
History of Music 2d	2 hours
Conducting 2c	1 hour

THIRD YEAR

Composition (individual lessons)	1 hour
Piano (individual lessons)	$\frac{1}{2}$ hour
Score Reading 3d	1 hour
Orchestration 3d	1 hour
Instrumental Class 3b	1 hour
History of Music 3d	2 hours
Criticism 3d	1 hour
Conducting 3c	1 hour

LICENTIATE DIPLOMA — PIANO

FIRST YEAR

Piano (individual lessons)	1 hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	2 hours
Sight Reading 2d	1 hour
Teaching Methods 1d	2 hours

SECOND YEAR

Piano (individual lessons)	1 hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
Sight Reading 2d	1 hour
Accompanying 2d	1 hour
Elementary Music Education 2d	1 hour
Teaching Methods 2d	2 hours
Practice Teaching 2d	1 hour

THIRD YEAR

Piano (individual lessons)	1 hour
Style Study 3d	1 hour
History of Music 3d	2 hours
Accompanying 3d	1 hour
Survey of Teaching Materials 3d	1 hour
Chamber Music	2 hours
Teaching Methods 3d	2 hours

Practice Teaching 3d	1 hour
Class Teaching Methods 3d	1 hour

LICENTIATE DIPLOMA — VIOLIN

FIRST YEAR

<i>Violin (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	1 hour
Chamber Music	2 hours
<i>Teaching Methods 1d</i>	2 hours
Orchestra	
Chamber Orchestra	

SECOND YEAR

<i>Violin (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
Conducting 2c	1 hour
Chamber Music	2 hours
Elementary Music Education 2d	1 hour
<i>Teaching Methods 2d</i>	2 hours
Practice Teaching 2d	1 hour
Orchestra	
Chamber Orchestra	

THIRD YEAR

<i>Violin (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Style Study 3d	1 hour
History of Music 3d	2 hours
Survey of Teaching Materials 3d	1 hour
Chamber Music	2 hours
<i>Teaching Methods 3d</i>	2 hours
Practice Teaching 3d	1 hour
Class Teaching Methods 3d	1 hour
Orchestra	
Chamber Orchestra	

LICENTIATE DIPLOMA — VOICE

FIRST YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	2 hours
English Diction 1d	1 hour
German Diction 1d	1 hour
Italian Diction 1d	1 hour
Sight Singing 1d	1 hour
<i>Teaching Methods 1d</i>	2 hours
Chorus	

SECOND YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
Materials of Music 2d	3 hours
Keyboard Harmony 2d	1 hour
History of Music 2d	2 hours
German Diction 2d	1 hour
Italian Diction 2d	1 hour
Lieder 2d	1 hour
Elementary Music Education 2d	1 hour
<i>Teaching Methods 2d</i>	2 hours
Practice Teaching 2d	1 hour
Chorus	

THIRD YEAR

<i>Singing (individual lessons)</i>	1 hour
Piano minor (individual lessons)	$\frac{1}{2}$ hour
History of Music 3d	2 hours
Survey of Teaching Materials 3d	1 hour
French Diction 3d	1 hour
Lieder 3d	1 hour
Oratorio 3d	1 hour
<i>Teaching Methods 3d</i>	2 hours
Practice Teaching 3d	1 hour
Chorus	

VI. DESCRIPTION OF SUBJECTS

THEORY AND COMPOSITION

Harmony 1a. Diatonic harmony up to four parts, including secondary dominants and simple modulation. Melodic writing for voices and instruments with special application to the technique of the ground bass and the chorale style of J. S. Bach. Two hours a week.

Harmony 2a. Chromatic harmony in four and five parts based on 19th century harmonic technique. This will include the material of seventh chords, altered chords and advanced modulation. String quartet and song accompaniments will receive special study. Two hours a week.

Harmony, Counterpoint and Ear Training 1b. Sight-singing and rhythmic reading, clef reading, melodic, rhythmic, and harmonic dictation, paralleling the concurrent study of harmony and counterpoint. Harmony in four parts, using all triad types, the dominant seventh, and secondary seventh chord types as found in the Bach technique. Counterpoint in two parts. Five hours a week.

Harmony, Counterpoint, and Ear Training 2b. Sight-singing and rhythmic reading. Advanced melodic and rhythmic dictation. Two- and three-part contrapuntal dictation. Functional recognition of advanced harmonic progressions and non-harmonic materials. Four-part harmony, using triads, seventh chords, non-harmonic materials, and altered chords. Counterpoint in three and four voices. Students requiring special attention in ear training will be assigned to a remedial class. Four hours a week.

Materials of Music 1d. Harmony: Four part writing based on triads, dominant 7th, 9th and 13th chords. Melodic writing for voices and instruments. Simple modulation. Composition in small forms for voice, violin and woodwind instruments with piano accompaniment. Harmonic analysis of selected works from student's repertoire. Counterpoint: Two part writing. Ear Training: Harmonic, melodic and rhythmic dictation. Three hours a week.

Materials of Music 2d. Harmony: Study of chromatic harmony and altered chords. Composition in simple forms. Harmonic analysis of contemporary literature. Elementary orchestration and score reading. Counterpoint: Two part canon. Ear Training: Based on advanced harmony. Three hours a week.

Keyboard Harmony 1c. Playing of cadence types. Modulation to closely related keys. Sight-harmonization of simple folk tunes and chorale melodies. Realization of figured bass, including triads with all their inversions and seventh chords. Elementary transposition. Two-part score reading using five clefs. One hour a week.

Keyboard Harmony 2c. Chromatic and sudden modulation to foreign keys employing four- and eight-bar periods. Sight harmonization of more advanced folk tunes, chorale melodies, and other songs. Realization of more advanced figured bass and classical recitative types, employing non-harmonic materials and altered chords. More advanced transposition. Three-part score reading. One hour a week.

Keyboard Harmony 3c. Improvisation of eight- and sixteen-bar periods as well as short pieces using advanced modulation. Sight harmonization in free style. Realization of continuo bass in 18th century style. Transposition of advanced harmonic music of the 18th and 19th centuries. Score reading in four and more parts, including simple string quartets and Haydn and Mozart symphony scores. One hour a week.

Keyboard Harmony 1d. Playing of cadence types and modulation to closely related keys. Sight-harmonization of simple melodies and elementary figured bass. Transposition and two-part score reading using five clefs. One hour a week.

Keyboard Harmony 2d. Modulation to foreign keys. Improvisation of eight and sixteen bar periods as well as other pieces using modulation (pianists). Sight-harmonization of more advanced melodies and realization of figured bass employing non-harmonic materials and altered chords. More advanced transposition and three-part score reading. String quartets and symphony scores (pianists). One hour a week.

Keyboard Harmony 1e, 2e, 3e. Similar to Keyboard Harmony 1d but with special emphasis on problems peculiar to the organist, particularly modulation, improvisation, etc. One hour a week.

Counterpoint 1a. Melody writing. Two- and three-part counterpoint. The invention. The chorale-prelude. One hour a week.

Counterpoint 2a. A continuation of Counterpoint 1a, including some four-part writing. Canon. Double counterpoint. Introduction to fugal writing. One hour a week.

Counterpoint 3a. Counterpoint in free style, and in the style of Palestrina and the Tudor writers; canon in two parts with or without an independent part. One hour a week.

Fugue 3a. Fugue in three or four parts, for keyboard, strings or voices.
Analysis of classical and modern fugues. One hour a week.

Theory 3d.

A theory course designed to enable the student to pass the examinations of the Canadian College of Organists, the American Guild of Organists and the Royal College of Organists. Three hours a week.

Ear Training 1a. Interval recognition. Sight singing. Rhythmic, melodic and harmonic dictation. Elementary two part dictation. One hour a week.

Ear Training 2a. A continuation of Ear Training 1a, including more advanced dictation. Recognition of instruments and instrumental textures. Application of ear training to analysis, criticism and memorization. One hour a week.

Composition 2a. Musical composition for students in the General Music course as a Subject of Special Study. One hour a week.

Composition 3a. A continuation of Composition 2a. One hour a week.

Analytical Technique 2a. Harmonic, contrapuntal and structural analysis of selected compositions. One hour a week.

Analytical Technique 3a. A continuation of Analytical Technique 2a. One hour a week.

Orchestration 2c. Scoring for various combinations of woodwinds, horns, strings and timpani. Problems of transcription and arranging. One hour a week.

Orchestration 3c. Scoring for the large orchestra. Study of selected scores. One hour a week.

Orchestration 3d. Composing and scoring for various instrumental combinations. Problems of radio and film. One hour a week.

Style Study 3d. Stylistic analysis of the most significant pieces in the piano and string repertoire. Problems of phrasing, bowing and ornamentation; discussion and comparison of editions and trends of interpretation. One hour a week.

Stylistic Analysis and Arranging 3b. Analyses of the styles of composers subsequent to the 18th century. Discussion of assigned readings in contemporary attitudes and viewpoints. Orchestration in general; methods of arranging set numbers for limited vocal and instrumental groups. Three hours a week.

Score Reading 1d. String quartet and simple orchestral score reading. Transposition. Use of C clef. Piano reduction of orchestral scores. One hour a week.

Score Reading 2d. Vocal scores in four and more parts. Realization of figured bass. One hour a week.

Score Reading 3d. Advanced score reading using orchestral and vocal literature. One hour a week.

HISTORY OF MUSIC

NOTE: In connection with History courses, all students in General Music and Music Education are expected to participate, upon advance notification, in mixed vocal and instrumental chamber music ensembles approximately once a month.

History of Music 1c. Music as a literature. The chief trends in the development of Western Music surveyed from the stylistic, formal, and aesthetic standpoints. Three hours a week.

History of Music 2c. History, form and literature of music from the Renaissance to the Present. Part I. Three hours a week.

History of Music 3c. History, form and literature of music from the Renaissance to the Present. Part II. Two hours a week.

History of Music 1d. Same as History of Music 1c but for students in diploma courses. Two hours a week.

History of Music 2d. Same as History of Music 2c but for students in diploma courses. Two hours a week.

History of Music 3d. Same as History of Music 3c but for students in diploma courses. Two hours a week.

History and Literature of Music 2a. Special problems to be chosen by the instructor. For students in the General Music Course as a Subject of Special Study. One hour a week.

History and Literature of Music 3a. A continuation of the course listed above. One hour a week.

Criticism 3d. Aesthetic concepts and fundamentals of criticism. Essays on composition and performances to be written and discussed. One hour a week.

ACADEMIC SUBJECTS

English 1a. Composition. The writing of at least four original compositions during the session. The student is expected to acquire a suitable dictionary and a handbook of usage from a list recommended by the Department of English.

English 1b. English Literature from Chaucer to Milton. (a) Chaucer, *Prologue to the Canterbury Tales*; Shakespeare, *Othello*, *Antony and Cleopatra*; Donne, the selections in *Representative Poetry*, Vol. I; Milton, *Paradise Lost* (In *Representative Poetry*, Vol. I); More, *Utopia*; Bacon, *Essays*; Bunyan, *Pilgrim's Progress*, Part I. (b) Chaucer, *The Nun's Priest's Tale*; Marlowe, *Doctor Faustus*; Shakespeare, *The Tempest*; Jonson, *The Alchemist*; Spencer, Herrick, Marvell, Vaughan in *Representative Poetry*, Vol. I; The Book of Job. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week. Instruction in English is given by the staff of University College only.

English 2a. Composition. The writing of at least four original compositions during the session.

English 2b. English Literature from Dryden to Keats. (a) Selections from Dryden, Pope, Wordsworth, Shelley, Keats in *Representative Poetry*, Vols. I and II; Swift, *Gulliver's Travels*; Fielding, *Tom Jones*; Selections from Johnson (Rinehart); Austen, *Pride and Prejudice*. (b) Gray, Burns, Blake, Coleridge, Byron in *Representative Poetry*, Vols. I and II; A *Shorter Pepys* (Nelson); Selections from Addison, *The Spectator*, Vol. I (Everyman); Sterne, *A Sentimental Journey*; Boswell, *Life of Samuel Johnson* (Modern Library); Scott, *The Heart of Midlothian*; Lamb, *Essays of Elia*; Congreve, *The Way of the World*; Goldsmith, *She Stoops to Conquer*. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

English 3a. The writing of essays on subjects connected with the Third Year Course in literature.

English 3b. English Literature from Tennyson to the present. (a) Selections from Tennyson, Browning, and Arnold in *Representative Poetry*, Vol. II, and additional poems of Tennyson and Browning and from T. S. Eliot in *Modern American Poetry and Modern British Poetry*, Revised Edition (1950), Ed. L. Untermeyer; Newman, *On the Scope and Nature of University Education*, Lectures IV-VII inclusive (Everyman); J. S. Mill, *Essay on Liberty*; Arnold, *Culture and Anarchy*; Dickens, *Great Expectations*; George Eliot, *Middlemarch*; Joyce, *A*

Portrait of the Artist as a Young Man; Shaw, *Saint Joan* with Preface; Synge, *The Playboy of the Western World*. (b) D. G. Rossetti, Swinburne and Meredith in *Representative Poetry*, Vol. II; Whitman, Hardy, Yeats, Dickinson, Frost and Auden in *Modern American Poetry and Modern British Poetry*; James, *The American*; Forster, *A Passage to India*. (c) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

German 2c. Elementary reading course. Two hours a week.

German 3c. Advanced reading course. Two hours a week.

History 1a. History of Europe from 400 to 1945. Two hours lectures, and one tutorial group.

History 2a. History of Great Britain. 2 hours lectures and 1 tutorial group.

Italian 2e. Introductory course. Prescribed texts: Speroni and Golino, *Basic Italian*; Vittorini, *Attraverso i Secoli*. Two hours a week.

Italian 3k. Reading of selected material on art and music. Conversation. Two hours a week.

Physics 8. Elementary Acoustics. Text-book: Culver, *Musical Acoustics*. Lectures and laboratory, two hours a week.

VOCAL STUDIES AND ENSEMBLES

Choral Technique 1b. The rudiments of choral music. A consideration of the treatment of unison songs, also two- and three-part work. Sight-reading, ear training, methods of rehearsal and other relevant topics. Throughout the courses in Choral Technique emphasis will be placed on repertoire and procedures for school classes. Two hours a week, one of which will be a class for the study of choral repertoire.

Choral Technique 2b. Breath control, resonance, diction. Principles of interpretation continued, employing a larger repertoire. Three hours a week, one of which will be a class for the study of choral repertoire.

Choral Technique 3b. A summary and expansion of the work of the first and second year courses. Two hours a week, one of which will be a class for the study of choral repertoire.

Choir Training 1d, 2d and 3d. Choir organization and repertory. Church music to be studied, played and conducted. Study of hymns, plain-

song, anthems, cantatas and oratorios suitable for Church performance. One hour a week.

Chorus. Vocal experience and training are provided through the Opera School, and the Royal Conservatory Choir. See page 50 for details.

English Diction 1d. Physiology of the voice. Exercises to develop resonance and clarity of articulation. Detailed analysis of vowel and consonant sounds occurring in English. One hour a week.

French Diction 3d. Elementary French grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

German Diction 1d and 2d. Elementary German grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Italian Diction 1d and 2d. Elementary Italian grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Lieder 2d. The songs of Schubert, Schumann, Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss. One hour a week.

Lieder 3d. A continuation of Lieder 2d. One hour a week.

Opera School. Voice students in the Artist diploma course join the solo and chorus classes of the Opera School. See page 42 for details.

Oratorio 3d. The study of oratorio repertoire in general. Practice in the interpretation and presentation of selected arias and recitatives. One hour a week.

Radio and Television Techniques 3d. A course for advanced singers giving consideration to problems of broadcasting and telecasting; preparation of microphone and screen tests. One hour a week.

Sight Singing 1d. Intensive practice in music reading for singers in diploma courses. One hour a week.

INSTRUMENTAL STUDIES AND ENSEMBLES

Accompanying 2d and 3d. The study and practice of the art of piano-forte accompaniment. A survey of the standard repertoire both vocal and instrumental. One hour a week.

Band and Orchestral Technique 1b. The organization and training of wind instrument groups. General survey of wind, percussion, and stringed instruments. Transposing instruments. Creating interest in instrumental music. Practical experience in ensemble playing. Two hours a week including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 2b. Further practical experience in ensemble playing. The instruments of percussion. The concert band. The marching band. Library administration. Small wind and percussion ensembles. Two hours a week, including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 3b. The school orchestra. String teaching. String ensembles. The string section of the orchestra. Ensemble playing emphasizing strings. Small and unbalanced orchestras and other instrumental groups. Criteria for the selection of instruments. Instrumental music in the community. Rehearsal procedures. Musical aptitude and achievement testing. Repertoire, with emphasis on the critical evaluation of published music. Two hours a week, including a weekly class for the study of instrumental repertoire.

Chamber Music. The reading, study and performance of trios, quartets, quintets, etc. Two hours a week.

Improvisation 3d. Practical extemporization upon simple themes. One hour a week.

Instrumental Class 1b. Practical study of wind instruments with emphasis on tone production, embouchure, fingering, tuning, and care of the instrument. The student will specialize in one instrument of either the woodwind or brass group, and develop a general knowledge of the others in the group. Instruments studied include flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, euphonium, and tuba. Instruments will be provided for home practice. One hour a week.

Instrumental Class 2b. A continuation of Instrumental Class 1b. The student will study the group of instruments not covered in First Year. One hour a week.

Instrumental Class 3b. The study of stringed instruments; special emphasis will be placed on violin playing, but students will also have experience on viola, violoncello, and double bass. Bowing, fingering, phrasing, tuning, care and repair of stringed instruments. Instruments will be provided for home practice (Violin majors will have special instruction in violoncello). Three hours a week.

Orchestra. Orchestral experience and training are provided through the Royal Conservatory Symphony Orchestra, and the Chamber Orchestra. See page 50 for details.

Piano Minor. Individual lessons; for violinists, singers and composers. $\frac{1}{2}$ hour weekly. Violinists and singers who have passed Grade VI piano examination (or an equivalent) do not take this subject.

Sight Reading 1d. The reading and study of solo pieces, accompaniments, duets, of symphonies and overtures arranged for two pianos. One hour a week.

Sight Reading 1e. Similar to Sight Reading 1d but with emphasis on piano teaching repertoire. One hour a week.

TEACHING COURSES

Class Teaching Methods 3d. The technique of teaching piano and stringed instruments in group lessons. One hour a week.

Elementary Music Education 2d. Introduction to Carl Orff's approach to the problems of elementary music education. One hour a week.

Practice Teaching 2d, 3d. During the last two years of the Licentiate diploma course candidates are required to teach at least one pupil, the teaching to be supervised, demonstration lessons to be given.

Survey of Teaching Materials 3d. Sight reading with emphasis on teaching repertoire (1 term). One hour a week.

Teaching Methods 1d, 2d, 3d. The teaching of piano, violin or voice. Lesson procedures and methods. Teaching materials. Two hours a week.

MISCELLANEOUS

Conducting 2c. Principles of baton technique. Conducting of simple vocal and instrumental scores. Special attention to the interpretation of condensed scores. One hour a week.

Conducting 3c. A continuation of the course listed above. Special reference to conducting from full score. One hour a week.

Viva Voce 3a. Each student enrolled in the Third Year of General Music will be required to present himself at the end of the academic year for an oral examination at which he will be asked questions of a general nature, and covering in particular a critical and analytical knowledge of the following scores:

Ravel: *Quartet in F Major*—(Durand-Whaley Royce and Co.)

Monteverdi: *Combattimento di Tancredi*—vocal score, (Carish-G. Ricordi and Co.)

N.B. Students should also read the section covering graduation requirements on page 19.

Viva Voce 2b. Each student enrolled in the Second Year of Music Education will be required to present himself at the end of the session

before a faculty committee for an oral examination. This examination will aim at ascertaining the candidate's knowledge of and special interests in music. Any candidate failing in this examination will be asked to present himself for a supplemental examination at the end of the Third Year.

VII. OPERA SCHOOL

Music Staff: Ettore Mazzoleni, Ernesto Barbini

Coaches: George Brough, W. James Craig.

Stage Direction: Herman Geiger-Torel, Peter Ebert, Andrew MacMillan.

Stage Movement: Leon Major.

Since its inception in 1946 the Royal Conservatory Opera School has played an important role in the development of opera in Canada. It trains students in all phases of operatic production and serves, in particular, as a source of talent for the C.B.C. Opera Company and the Canadian Opera Company. Opera School students often perform in complete operas and present programmes of operatic excerpts in out-of-town centres. It is significant that many graduates of the School are now members of leading companies both in North America and Europe.

Through the years the Opera School productions at Hart House Theatre have aroused growing public interest. Productions have included traditional operas as well as contemporary and seldom-played works of unusual interest, some of which have been first Canadian performances. The complete repertoire to the end of the 1959-60 season has been: *The Marriage of Figaro*, *Don Giovanni*, *The Magic Flute*, *Cosi Fan Tutti* (Mozart); *Comedy on the Bridge* (Martinu); *Gianni Schicchi*, *Suor Angelica* (Puccini); *The Bartered Bride* (Smetana); *Faust* (Gounod); *There and Back* (Hindemith); *Orfeo* (Gluck); *Marriage by Lantern* (Offenbach); *Angélique* (Ibert); *Amahl and the Night Visitors*, *The Old Maid and the Thief*, *The Medium*, *The Telephone*, *Amelia Goes To the Ball* (Menotti); *Hansel and Gretel* (Humperdinck); *Riders to the Sea* (Vaughan Williams); *Down in the Valley* (Weill); *The Coronation of Poppea* (Monteverdi); *La Serva Padrona* (Pergolesi); *The Prima Donna* (Benjamin); *The Marriage Contract* (Rossini); *Gallantry* (Moore).

Students in the solo class receive specialized training. They are all individually coached and, in addition, attend regular classes in operatic repertoire, in stage deportment, and in the technique of acting. They are cast as soloists in stage productions, and also attend all chorus rehearsals. The chorus class holds weekly evening rehearsals and participates in various broadcasts and stage productions.

VIII. GENERAL INFORMATION

Students in the Faculty of Music have at their disposal the facilities of both the University of Toronto and the Royal Conservatory of Music. The main buildings of the Conservatory are centrally located adjoining the University campus.

Instruction in academic subjects is given by the staff of the Faculty of Arts, largely at University College. Music courses and individual lessons are given by the staff of the Faculty of Music at the Royal Conservatory.

The Conservatory main building, together with its adjoining annexes, contains the administrative offices, classrooms, eighty-two studios for teaching and practice, three practice organs, the Concert Hall and Recital Hall, two lecture halls, the library and listening room, a music sales counter and a cafeteria.

The Library has an extensive collection of books, scores, periodicals, and reference material, while the Faculty of Music maintains separate libraries of chorus, band, and orchestra music. The listening room is equipped with seven turntables with earphone attachments so that students may take advantage of the large collection of phonograph recordings.

Modern high fidelity audio-visual equipment including phonographs, tape recording machines, micro-film and micro-card readers and film-projectors is used in teaching. The Faculty owns over 100 string, woodwind, brass, and percussion instruments for the use of students.

The Concert and Placement Bureau arranges concerts across the Dominion for the Conservatory's leading students and recent graduates, both singers and instrumentalists. Requests are filled for oratorio and operatic soloists, choristers, organists, accompanists, and musical performers in all categories. The Bureau also fills teaching positions and arranges for summer employment.

THE UNDERGRADUATE ASSOCIATION OF THE FACULTY OF MUSIC

The Undergraduate Association is the official undergraduate organization in the Faculty of Music.

The object of the Association, as stated in its Constitution, is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body, to encourage the participation of the student body in University activities, and to further goodwill among the members themselves."

The officers are elected annually and consist of the President, the Vice-President, the Secretary, the Students' Administrative Council repre-

sentative and an Executive Committee composed of members representing each year and course. One member of the faculty is chosen annually by the officers of the Association to act as an adviser to the Association.

IX. LIVING ACCOMMODATION

WOMEN STUDENTS' RESIDENCE

The Conservatory Residence is directly connected to the main building and provides accommodation and meals for more than fifty women students. Applications for residence accommodation for 1960-61 should be made to the Registrar, Royal Conservatory of Music as early as possible, accompanied by a deposit of \$20.00 which will be applied against fees. Students are required to register for accommodation and meals for the period from September 6, 1960 to June 23, 1961 unless special permission is granted otherwise. Reduction in fees covering cost of meals not taken will be granted to Faculty of Music students who are not in Residence beyond the time required for their courses.

Fees for accommodation and meals for the academic year 1960-61 vary from \$630.00 to \$650.00. Fees are payable in advance in equal instalments of \$126.00 to \$130.00 on October 1, November 1, January 1, March 1, with a final instalment on April 1 for the balance of fees after deducting allowance for meals not taken during September. Students who withdraw from Residence after the completion of their courses and before June 23, 1961, will receive a refund for meals not taken during that period.

Fees do not cover laundry service, but a laundry room is available to students.

The residence is closed during the Christmas vacation and arrangements must be made for accommodation elsewhere during that period.

OTHER LIVING ACCOMMODATION

For other living accommodation inquiry may be made from the following sources:

Women (Residences maintained by the various Arts Colleges):

University College—Dean of Women; *Victoria College*—Dean of Women; *Trinity College*—Registrar; *St. Michael's College*—Head, St. Joseph's College, Queen's Park or Head, Loretto College, 86 St. George Street.

Men (Residences maintained by the various Arts Colleges):

University College—Dean of Men; *Victoria College*—Senior Tutor; *Trinity College*—Registrar; *St. Michael's College*—The Superior, St. Michael's College.

The University Men's Residence for undergraduates of all faculties,

apply to Secretary, Residence Committee, Simcoe Hall. An early application is advisable.

For information concerning accommodation in private homes and rooming houses students may use the facilities of the Housing Service maintained by the Students' Administrative Council in Hart House.

X. CONCERTS AND LECTURES

Faculty of Music students attend the annual Special Events Concert held in the Royal Conservatory Concert Hall. The 1959-60 series included Joseph Szigeti, violinist; Gold and Fizdale, duo-pianists; Maureen Forrester, contralto; the Netherlands Chamber Choir; Heinz Rehfuss, baritone; and the Netherland String Quartet (three concerts).

The Women's Musical Club, in co-operation with the Faculty of Music, invites students and staff members of the Faculty to attend its afternoon series of concerts in Eaton Auditorium as guests of the club. The 1959-60 series included the Hungarian String Quartet; Richard Goode, pianist; the Toronto Baroque Ensemble; Ernst Haefliger, tenor; and the Saidenberg Chamber Players.

Musical activities in Toronto are those of a large metropolitan city enjoying an active season of concerts and recitals by outstanding artists. Students frequently may benefit from reduced admission prices for these events. The Toronto Opera Festival has an annual two-week season in October. The Toronto Symphony Orchestra presents bi-weekly Subscription Concerts and weekly Sunday Pop Concerts; the C.B.C. Symphony weekly concert broadcasts are open to the public. The Hart House Orchestra gives five concerts in the Great Hall of Hart House, the Orchestra of the York Concert Society, visiting European and American symphony orchestras, the Canadian National Ballet, and the Metropolitan Opera Company are seen and heard during the season. Organizations such as the Toronto Mendelssohn Choir and the Toronto Bach Society present the great works of the choral repertoire. The Eaton Auditorium and Massey Hall series bring solo recitals by artists of international reputation to the city.

A special series of Faculty of Music lectures is presented throughout the school year. These lectures are open to all Conservatory and University students and staff and to the general public. Among the visiting lecturers during 1959-60 were: Elemer Nagy, American operatic stage director; Geoffrey Payzant, Editor, Canadian Music Journal; Friedelind Wagner, granddaughter of Richard Wagner; Otto Luening, professor of music, Columbia University; Reginald Stewart, former Director, Peabody Institute; Yfrah Neaman, English violinist; Peter Dwyer, Supervisor of the Arts Programme, Canada Council; Sir Ernest MacMillan; Harold Spivacke, Chief, Music Division, Library of Congress; Charles Jennings, Regional Supervisor, C.B.C.; Leonard Isaacs, Music Producer, B.B.C.

XI. PERFORMING ORGANIZATIONS

ROYAL CONSERVATORY SYMPHONY ORCHESTRA

The Royal Conservatory Symphony, conducted by Dean Neel and Principal Mazzoleni, holds weekly rehearsals. During the year selected student soloists perform concertos with full orchestra. Music chosen is varied so as to allow particularly broad and intensive training in sight-reading. In addition to the classic repertoire, the orchestra has consistently introduced music not generally known to students or concert audiences. In the past three years the Orchestra and Conservatory Choir have given the first Canadian performances of Vaughan Williams' "Five Tudor Portraits", Carl Orff's "Carmina Burana", and Michael Tippett's "A Child of Our Time".

ROYAL CONSERVATORY CHAMBER ORCHESTRA

This group is directed by Maestro Ernesto Barbini. It specializes in works for smaller combinations, particularly strings, and serves as the orchestra for the annual Opera School performances at Hart House Theatre.

ROYAL CONSERVATORY CHOIR

The Royal Conservatory Choir, Dean Neel and Dr. Ettore Mazzoleni, conductors, rehearses weekly, and frequently appears in joint concerts with the Conservatory Symphony Orchestra.

XII. THE DEGREE OF MASTER OF MUSIC

REGULATIONS

GENERAL

The provisions outlined below are in addition to those contained in the General Regulations of the School of Graduate Studies to which all prospective graduate students are referred.

ADMISSION

When applying for admission to the Secretary of the School of Graduate Studies, one of the following four areas of concentration will be chosen: Composition, Musicology, Theory or Music Education; this choice will be stated on the application form.

A prospective graduate student who wishes to proceed to the degree in Composition will submit, together with his academic credentials, several original compositions.

Only those who have successfully completed the course for the High School Assistant's Certificate (music option) of the Ontario College of Education or its equivalent may proceed to the degree in Music Education.

ATTENDANCE

Two years of residence are required to complete the work of the Master of Music: except that students who proceed to the degree in Music Education may, in view of the admission requirement in 2 above, be permitted to do so in one year only.

PROGRAMME OF STUDY

The following list indicates the main fields within which graduate students may find assistance in their studies.

<i>Composition</i>	<i>Theory</i>
Advanced Harmony	Advanced Harmony
Advanced Counterpoint	Advanced Counterpoint
Contemporary Techniques	Contemporary Techniques
Advanced Orchestration	Pedagogy of Theory
Historical Seminars	Historical Seminars
Composition	History of Theory
<i>Musicology</i>	<i>Music Education</i>
Introduction to Musicology	Choral Arranging
Musical Paleography	Instrumental Arranging
Contemporary Techniques	Contemporary Techniques
Historical Seminars	Historical Seminars
Research in Musicology	Research in Music Education

Graduate Students concentrating in Musicology or Theory are required to have a reading knowledge of either German or Italian, the satisfactory fulfilment of this requirement to be certified by the appropriate department of the University by the end of the first year.

GRADUATION REQUIREMENTS

All graduate students will prepare, under the direction of an adviser, a graduating thesis. In the case of composition students this will consist of an original composition in a large form. The proposed title of the thesis or the plan of the composition shall be submitted for approval before November 1st of the academic year in which the candidate expects to obtain the degree. Two bound copies must be submitted to the Secretary of the Faculty of Music on or before April 1st in order to be eligible to graduate at the Spring Convocation. These copies, if accepted, are deposited in the Library of the Royal Conservatory of Music and the University Library.

All graduate students will be expected to pass a general viva voce examination in their field of concentration as well as in musical theory, history and style. A portion of this examination may be a defence of the thesis.

HISTORICAL SEMINARS

The following historical seminars are offered with the approval of the committee administering the degree. Courses given in 1960-1961 are marked with an asterisk.

1001	*Problems in Mediaeval and Renaissance Music .	Professor Olnick
1002	Early Instrumental Music	Professor Olnick
1003	Seventeenth Century Opera	Professor Olnick
1004	*Problems in the Music of Richard Wagner .	Professor Walter
1005	Studies in Gregorian Chant	Professor Schaeffer
1006	*History of Music Theory	Professor Schaeffer
1007	Studies in the Writings on Music Theory . . .	Professor Walter

FEES

Year	Academic Fee	Incidental Fees†	Total Fee	First Instalment	Second Instalment*
Men					
1 & 2	\$310	\$33	\$343	\$188	\$158
Women					
1 & 2	\$310	\$18	\$328	\$173	\$158

†These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Health Service, Graduate Students' Union.

*Due on Jan. 15.

Students registering in the School of Graduate Studies who have not paid appropriate fees before October 31st become liable for a fine of \$1.00 per day after that date. This fine does not apply to degree candidates who have completed the residence requirements.

If the second instalment of fees is not paid in full on or before the date on which it is due, an additional charge of \$3.00 per month will be made for each month or part thereof that any part of the instalment remains unpaid, with the provision that the total of such additional fees shall not exceed \$10.00.

XIII. THE DEGREE OF DOCTOR OF MUSIC

GENERAL

The provisions outlined below are in addition to those contained in the General Regulations of the School of Graduate Studies to which all prospective graduate students are referred.

ADMISSION

Applicants must hold the degree of Mus.Bac. from this University or its equivalent, having received bachelor standing at least five years prior to registration. Applicants holding the degree of Master of Music in composition may register after an interim of two years. Several original compositions (one at least scored for full orchestra) must be submitted together with academic credentials; applicants are urged to submit these scores during the spring term prior to intended registration.

QUALIFYING EXAMINATIONS

The written qualifying examinations are comprehensives in the following subjects: harmony, counterpoint, fugue, orchestration and the history of music.

The oral qualifying examination tests general musicianship and knowledge of the musical literature.

All qualifying examinations are conducted in Toronto during April and May at times determined by the Senate of the University. Not more than two examinations may be repeated. No examination may be taken for a third time without special permission from the committee administering the degree. Prospective candidates for the degree are invited to apply to the Secretary of the Faculty of Music for particulars regarding the departmental standards for these examinations.

C A L E N D A R

1960

Jan.	Feb.	Mar.	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6	1 2 3 4 5
8 9 10 11 12 13 14	8 9 10 11 12 13 14	6 7 8 9 10 11 12	3 4 5 6 7 8 9
15 16 17 18 19 20 21	14 15 16 17 18 19 20	13 14 15 16 17 18 19	10 11 12 13 14 15 16
22 23 24 25 26 27 28	21 22 23 24 25 26 27	20 21 22 23 24 25 26	17 18 19 20 21 22 23
29 30 31	28 29	27 28 29 30 31	24 25 26 27 28 29 30

May	June	July	Aug.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9	7 8 9 10 11 12 13
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16	14 15 16 17 18 19 20
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23	21 22 23 24 25 26 27
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30	28 29 30 31

Sept.	Oct.	Nov.	Dec.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1	1 2 3 4 5	1 2 3
8 9 10 11 12 13 14	2 3 4 5 6 7 8	6 7 8 9 10 11 12	4 5 6 7 8 9 10
15 16 17 18 19 20 21	9 10 11 12 13 14 15	13 14 15 16 17 18 19	11 12 13 14 15 16 17
22 23 24 25 26 27 28	16 17 18 19 20 21 22	20 21 22 23 24 25 26	18 19 20 21 22 23 24
29 30 31	23 24 25 26 27 28 29	27 28 29 30	25 26 27 28 29 30 31

C A L E N D A R

1961

Jan.	Feb.	Mar.	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7
8 9 10 11 12 13 14	5 6 7 8 9 10 11	5 6 7 8 9 10 11	2 3 4 5 6 7 8
15 16 17 18 19 20 21	12 13 14 15 16 17 18	12 13 14 15 16 17 18	9 10 11 12 13 14 15
22 23 24 25 26 27 28	19 20 21 22 23 24 25	19 20 21 22 23 24 25	16 17 18 19 20 21 22
29 30 31	26 27 28	26 27 28 29 30 31	23 24 25 26 27 28 29

May	June	July	Aug.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1	1 2 3 4 5
8 9 10 11 12 13 14	4 5 6 7 8 9 10	2 3 4 5 6 7 8	6 7 8 9 10 11 12
15 16 17 18 19 20 21	11 12 13 14 15 16 17	9 10 11 12 13 14 15	13 14 15 16 17 18 19
22 23 24 25 26 27 28	18 19 20 21 22 23 24	16 17 18 19 20 21 22	20 21 22 23 24 25 26
29 30 31	25 26 27 28 29 30	23 24 25 26 27 28 29	27 28 29 30 31

Sept.	Oct.	Nov.	Dec.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2	1 2 3 4 5 6 7	1 2 3 4	1 2
8 9 10 11 12 13 14	8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
15 16 17 18 19 20 21	15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
22 23 24 25 26 27 28	22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
29 30 31	29 30 31	26 27 28 29 30	24 25 26 27 28 29 30

The University of Toronto issues the following official calendars, any one of which may be had on application to the Registrar of the University or to the Secretary of the Faculty, School or Institute about which information is sought.

CALENDARS

- Admission Requirements
- Admission Scholarships and Bursaries
- Faculty of Arts and Science
- Faculty of Medicine
 - Rehabilitation Medicine
- Faculty of Law
- Faculty of Applied Science and Engineering
- Faculty of Household Science
- Ontario College of Education
- Library School
- Faculty of Forestry
- Royal Conservatory of Music
 - Faculty of Music
 - School of Music
- School of Graduate Studies
- Faculty of Dentistry
 - Dental Hygiene
- Faculty of Pharmacy
- School of Architecture
- School of Physical and Health Education
- School of Social Work
- School of Nursing
- School of Hygiene
- Institute of Child Study
- School of Business
- University Extension—
 - General Course (Extension)
 - Evening Course in Business

Enquiries about the following institutions affiliated with the University of Toronto, should be addressed directly to the Registrar of the College concerned:

- Ontario Agricultural College, Guelph, Ont.
- Macdonald Institute, Guelph, Ont.
- Ontario Veterinary College, Guelph, Ont.
- York University, Toronto 5.

